

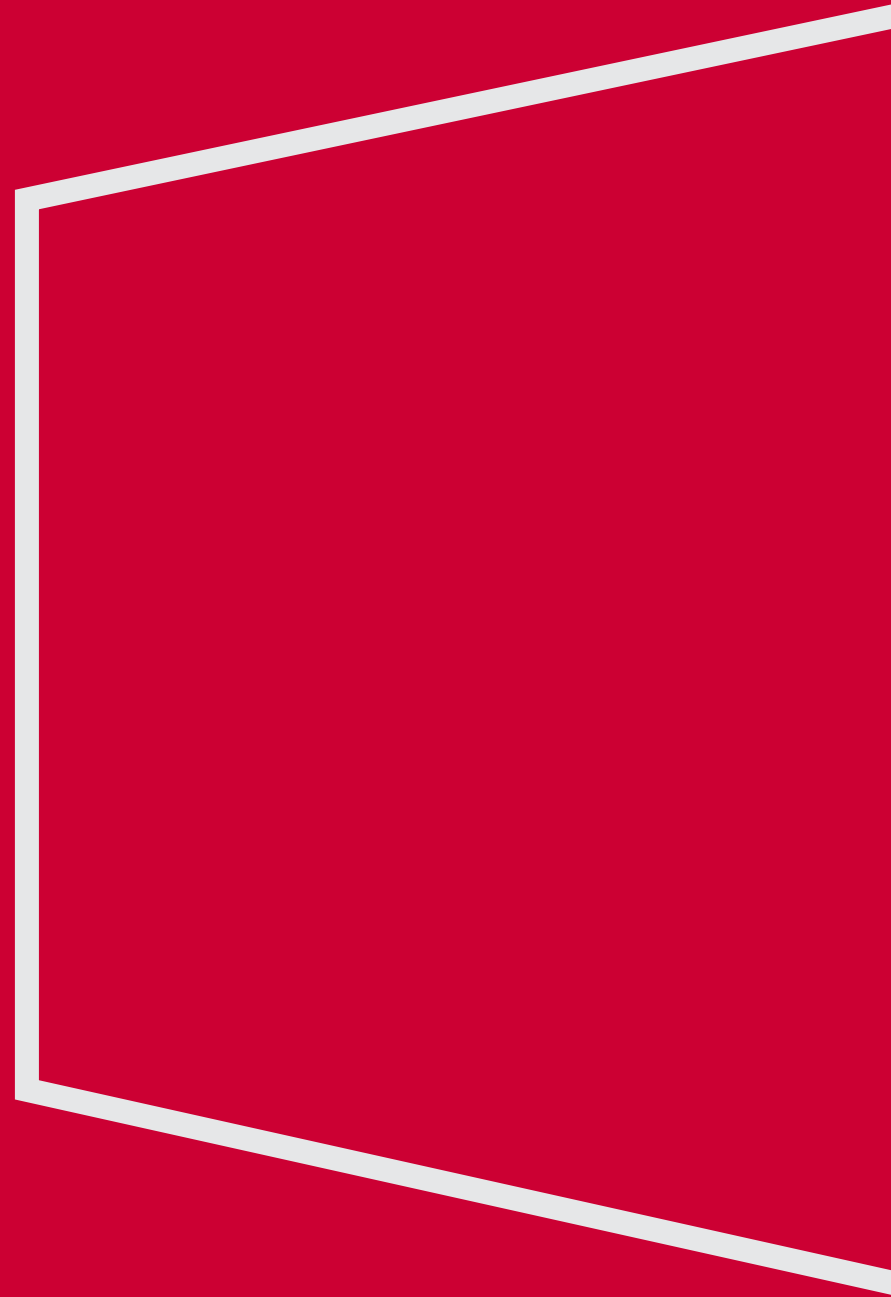
WORLD PRESS PHOTO

See the Story



See *the Story* gives you the story on how you come to see the photographs displayed on our website, in our exhibition, and in our book.

See *the Story* provides visitors to our exhibition and website with information on our visual world and the role of the World Press Photo Foundation in the visual world. We present information here about who we are, how the stories on display were chosen, how they are made, and how they raise questions about important issues.



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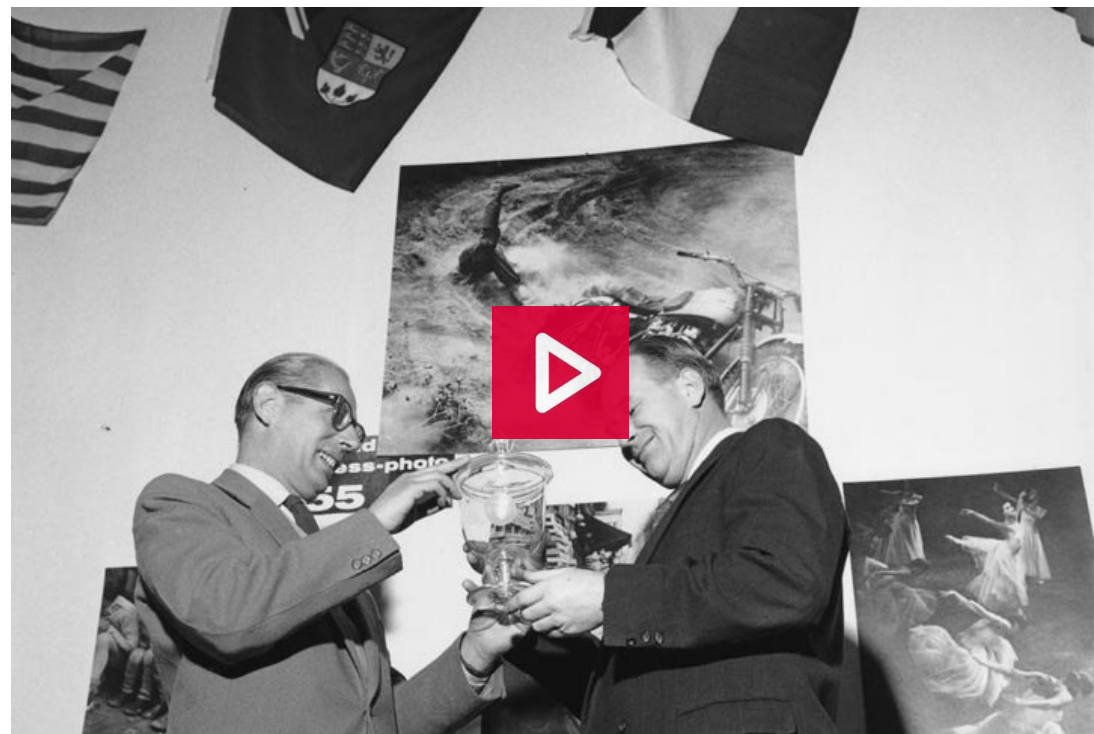
Introducing the World Press Photo Foundation

The World Press Photo Foundation believes in the power of showing and the importance of seeing high-quality visual stories.

We believe people should have access to the widest range of high-quality visual stories so they can better understand themselves, better understand the world, and better act in the world.

The World Press Photo Foundation, founded in 1955 with the first “World Press Photo” contest, is an independent, non-profit organization that has its home in Amsterdam, the Netherlands.

- We encourage diverse accounts of the world that present visual stories with different perspectives.
- We exhibit stories worldwide that make people stop, feel, think and act.
- We educate professionals and the public on their making and encourage debate.
- We support the conditions that make visual journalism and visual storytelling possible, including the freedom of expression, freedom of inquiry, and freedom of the press.



The stories that matter

The World Press Photo Foundation's mission is to connect the world to the stories that matter.

Photography is our heritage, especially documentary photography and photojournalism. With the rise of new technologies, there are now numerous ways to picture the world, and we serve the community of visual journalism and storytelling, building on our heritage by recognizing those who work with photography, infographics, interactives, multimedia, and video journalism, to give us high-quality visual stories.

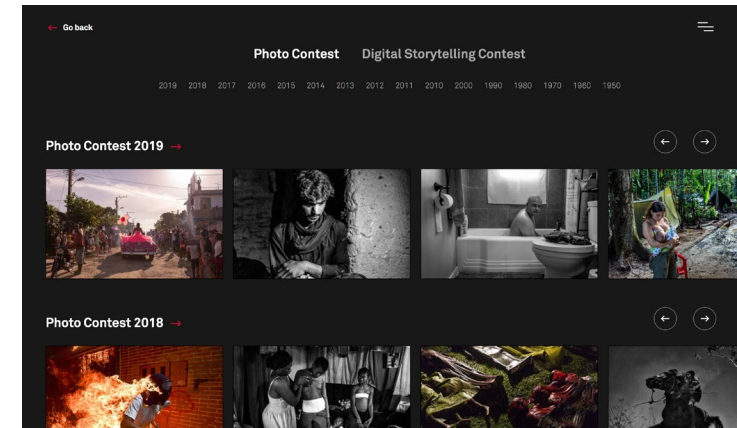
We are concerned with the visual stories that matter - genuine stories about actual events, significant issues, and real people; stories that are important, influential, and trustworthy; and stories that have meaning and impact for individuals, groups, and societies.

We work with visual stories made by professional image makers and producers. The visual stories that appear on our website, at our exhibitions, in our online magazine Witness, and on our social media channels, come to us through our contests, our talent programs, and our education programs.

Our social media channels, especially our Instagram feed @worldpressphoto, shares visual stories we have curated from winning photographers and producers, and other professionals from our community.



The website displays all the winners from the 2019 Photo Contest and the 2019 Digital Storytelling Contest, as well as an archive of all winners since 1955.



The World Press Photo Exhibition 2019 shows a curated selection winning photos (150 from 335 awarded photos) from the 2019 Photo Contest and winning productions from the 2019 Digital Storytelling Contest. © Jeanne Frank.



The winners of the contests are chosen by juries of professionals in visual journalism. The juries are appointed by the World Press Photo Foundation, but neither the staff nor the partners and sponsors of the foundation have any say over the jury's choices. © Frank van Beek/Hollandse Hoogte.



Our visual world

The visual stories the World Press Photo Foundation showcases are part of a wider visual world with a long history.

“Visual” means relating to sight or something you see. “Visual” also means a thing that is made to see. The text that makes up the words in this sentence is a visual. Diagrams, graphics, and illustrations are also visuals.

Pictures are our best-known visuals. Pictures are representations made by various techniques, such as drawing, painting, photography, and digital technologies. Pictures can have different purposes. They can be made to convey information, they can be made to incite action, and they can be made as beautiful objects. Or they can be made to do all of those things.

We have always lived in a visual world. From the beginning of the Stone Age 2.5 million years ago, humans have made art from shell, stone, and paint. Cave paintings were first made more than 40,000 years ago. What has changed throughout history are the techniques used to make pictures.



© Marco Gualazzini, *Contrasto*.

World Press Photo in our visual world

While we have always lived in a visual world, recent technological transformations have given visuals an even more important role in communications today. Billions and trillions of pictures are taken and shared by people all over the world. Most of them are about personal subjects and shared on private accounts. Some capture news moments, and like previous photographs taken by citizens, they can be widely used and very important.

For professional visual journalists, operating in this visual world is challenging. The visual economy is dominated by citizen's pictures and stock images for general use, and the revenue to pay for professional work is not easy to come by.

At the same time, this visual world offers a new and significant role for the professional. The proliferation of imagery shows people appreciate how visuals communicate. Professionals have the creative ability, technical skills, and storytelling knowledge to make visuals that can communicate in the most compelling, engaging, and powerful ways, knowing there is potentially a large audience. All of us can operate cameras, especially the one in our smartphone, but only a very few of us can be visual journalists or storytellers of the highest quality. Yet we all want to see the best.

While the number of pictures you see on the various World Press Photo platforms is only a small part of our visual world, by showcasing professional visual stories of the highest quality, we are able to connect you with the best of the stories that matter.

THE WORLD PRESS PHOTO IS A VISUAL JOURNALIST'S TOOLKIT



EXHIBITIONS



PUBLIC EVENTS



EDUCATION



PHOTO CONTESTS

DIGITAL STORYTELLING
CONTEST

ANALYSIS & DEBATE



BOOKS

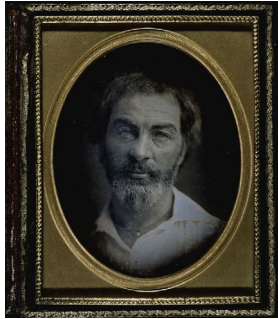


WEBSITE & SOCIAL MEDIA



WITNESS

What is photography?



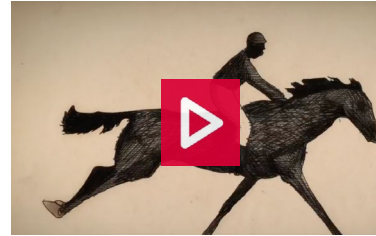
Daguerreotype portrait of Walt Whitman, © New York Public Library.

Photography is a technique for making durable pictures by recording light. “Photography” comes from the Greek words “phos” (meaning light) and “graphê” (meaning drawing). From 1800 on various inventors tried more than a dozen ways of **recording light on sheets of paper or metal treated with chemicals.**



Oldest surviving photograph, © Joseph Nicéphore Niépce.

The oldest surviving photograph was made by the French inventor Joseph Nicéphore Niépce in 1826 or 1827. His colleague Louis Daguerre made pictures on a sheet of copper coated with a thin layer of silver. Photography is said to have been invented in 1839 when the “daguerreotype” was introduced. The first book illustrated with photographs was *The Pencil of Nature*, published in 1844-1846, by the English inventor William Henry Fox Talbot, using pictures made with salted paper prints from his calotype negatives. Each of these early techniques used a camera that was large, heavy and difficult to move. They made a single image on a sheet of paper or metal which could not be copied.



Eadweard Muybridge's *Cinematic Legacy*, © San Francisco Museum of Modern Art.

Photography was the basis for the moving images that later developed into cinematography. In the 1870s Eadweard Muybridge, and English photographer living in California, **used multiple cameras to capture the movement of animals.** He then projected these still images in rapid sequence to show horses galloping, creating the first motion picture.



George Eastman's first “Kodak” camera.

Photography became popular when the American George Eastman developed celluloid film and sold his first “Kodak” camera in 1888. The Eastman Kodak company introduced the box-shaped “Brownie” camera in 1900. It was easily portable, and its low price and ease of use made photography something everyone could do. These cameras used rolls of film that made negatives from which paper prints were then produced.

What is photography?

Because photography, both still and moving, began as a mechanical process based on scientific techniques, it has long been regarded as “objective”. To be “objective” means not influenced by personal beliefs, feelings, or perspectives. When Talbot called his book *The Pencil of Nature*, he was saying photography is an instrument for recording the natural world without human intervention.

Understanding of photography as “objective” has been misleading from the beginning. The techniques used for recording light are invented by people. The cameras they built are taken to chosen locations by people and record particular perspectives. The technical specifications of those cameras record images in different ways and the pictures that result are made by people using various techniques.

Photographs portray a multi-dimensional world on a two dimensional flat surface, even if they show motion. These pictures do not have a fixed meaning but have to be “read” by the audience in order to be understood, and the interpretations that result from this reading are many and varied.

Photography has always been a social construction producing visual representations of the world. Photography has also always been used for different purposes with various effects. It has, for example, been a tool of colonial power (through ethnographic pictures classifying racial divisions) and it has been an instrument of anti-colonial resistance (making injustice and violence visible).

Developed by people, representing people and places, and serving the interests of people and states, photography has never been purely “objective”. This sense has only grown stronger with the changes to photography in the last century.



Dorothy Counts, the first and at the time only black student to enroll in the newly desegregated Harry Harding High School in Charlotte (NC), is mocked by protestors on her first day of school. The photograph was awarded World Press Photo of the Year in 1957. © Douglas Martin The Charlotte News / The Associated Press

How has photography changed?

Professional photography was transformed by the introduction of compact cameras in the 1930s, like the Leica. Using 35mm film and with interchangeable lenses, they allowed the photographer to move easily and get close to the scene they wanted to record.

Photography's biggest change came with the shift to digital photography, which captures images in digital memory.

Since the early 2000s digital cameras have dominated the market. Although digital cameras look similar to film cameras, they have one central difference. Digital cameras do not record images through negatives; they capture data via sensors, and that data is then transformed into a picture through photo editing software. This has enabled pictures to be more easily made, published, and shared.

In recent years photography has been revolutionized by the rise of the camera phone and the global connectivity enabled by the internet. There are 5 billion smartphones in the world, each containing a good quality camera. 99% of consumer cameras sold each year are in smartphones. With more than half the world's population able to access the internet, the number of pictures made, and the potential for pictures to spread far and fast, is enormous.

1 TRILLION

The number of Snaps sent last year.

5 BILLION

Videos watched on YouTube every day.

2 BILLION

Pictures uploaded to Facebook every day.

1 BILLION

Pictures shared on WhatsApp every day.

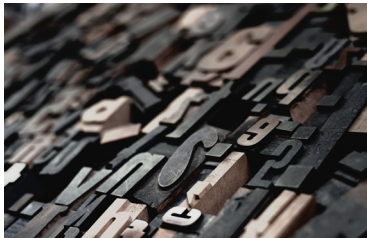
100 MILLION

Pictures uploaded to Instagram every day.

While it is claimed people are being "flooded" or "swamped" by the number of images in the world, especially those shared on the biggest social media channels, individuals only see those shared on social media accounts they choose to follow or in media outlets they choose to see.

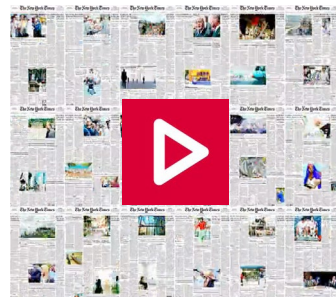
These numbers also underestimate the total number of pictures in the world. Many more pictures are made and never shared. Each year we make and share ten times the number of photographs made on film in the last 100 years.

How do we get to see visual stories?



Typesetting in wood.

The way people get their information about society has changed over time. **Newspapers were first published in the 17th century as information sheets for business people.** By the 19th century, newspapers were available in most cities and countries.



Watch Every NYT Front Page Since 1852, by Josh Begley.

Photographs first appeared in newspapers as engravings in 1848 and later as printed images. This video of every front page of the New York Times from 1852 shows how black and white pictures slowly came to prominence before color images were used from 1997 onwards. In many newspapers, however, pictures were just illustrations for stories already written.



Time Magazine cover from January 23 1939, © Time Magazine.

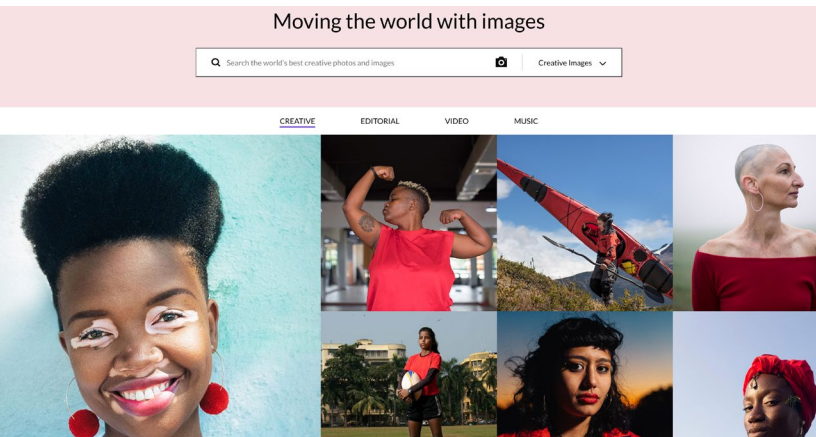
Photojournalism – telling a story through pictures – came to prominence in the 1930s with picture magazines like the Berliner Illustrierte Zeitung (Germany), Life (USA), the Picture Post (UK), and Vu (France). The publications pioneered “photo essays” made by photographers using the compact cameras and flash units that permitted candid photographs from all over the world.



Read 2018 State of News Photography.

Being originally tied to print publications, photojournalism was threatened when the picture magazines started to go out of business in the 1950s. Some photographers formed and joined cooperative agencies (most famously Magnum Photos, founded in 1947) to manage work. Others were employed by global news services (like Agence France-Presse, Associated Press, and Reuters), had contracts with individual newspapers, or were freelancers, self-employed individuals taking a range of jobs. Our 2015 State of News Photography report revealed 60% of the entrants to the World Press Photo contest were self-employed.

How do we get to see visual stories?

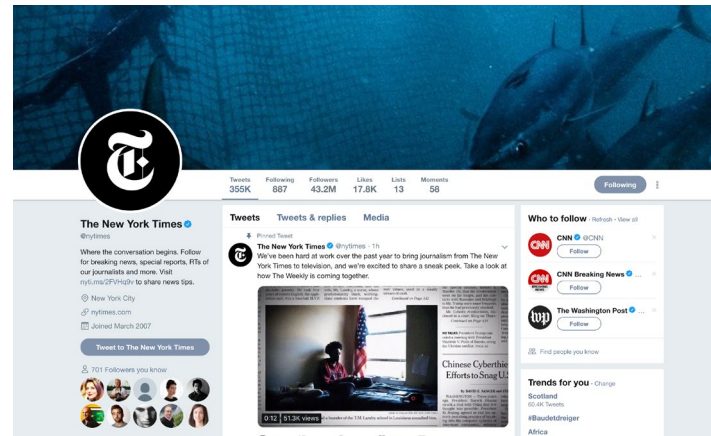


Getty Images website.

All photography is produced in a visual economy, with systems of distribution, trade, consumption, and value.

The visual economy has been transformed in the last twenty years by the rise of the internet, and as a result we now get our visual information in very different ways.

One major development has been the creation of large companies (such as Corbis Images, Getty Images and Shutterstock) buying up photo agencies and photo archives to create powerful image libraries providing visual content to users for a fee. These companies make up a global, visual content industry that controls images supplied to advertisers, marketers, and designers. This industry produces “stock photography”, generic pictures that can be cheaply licensed. This type of photography makes up approximately 70% of the images consumers see today.



The New York Times Twitter Account.

Another major development is the rise of social media for the distribution of news. When print was the primary medium for circulating information, newspapers were the gatekeepers, deciding what was “news” and making a small selection to present to the public every day.

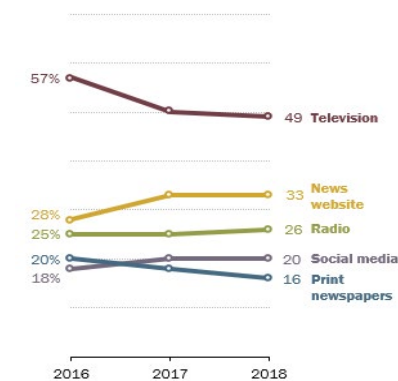
The internet has transformed the distribution of information by drastically reducing the cost of distribution. Where people once had to own an expensive printing press, a fleet of trucks and planes, and shops to make, move, and sell their newspapers and magazines, now information can flow globally from a cheap website over free social media channels.

How do we get to see visual stories?

Surveys in the United States show how the source of news has changed as a result of this, and how different age groups use different sources. Data from Brazil, Japan and the Netherlands, published by the [2018 Reuters Institute Digital News Report](http://www.digitalnewsreport.org/), shows similar trends, but with regional variations. This data shows the channels through which people will encounter pictures.

More Americans get news often from social media than print newspapers

% of U.S. adults who get news *often* on each platform

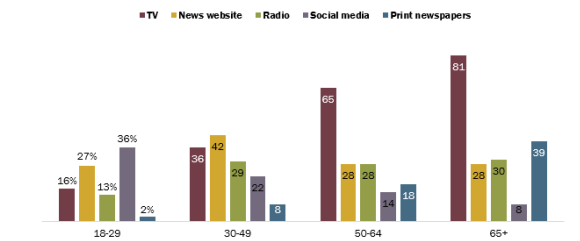


Note: The difference between social media and print newspapers in 2017 was not statistically significant.
Source: Survey conducted July 30-Aug. 12, 2018.
PEW RESEARCH CENTER

Pew Research Center
<https://pewrsr.ch/2rsoHtb>

Television dominates as a news source for older Americans

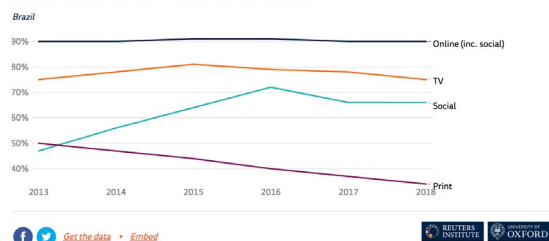
% of each age group who *often* get news on each platform



Source: Survey of U.S. adults conducted July 30-Aug. 12, 2018.
PEW RESEARCH CENTER

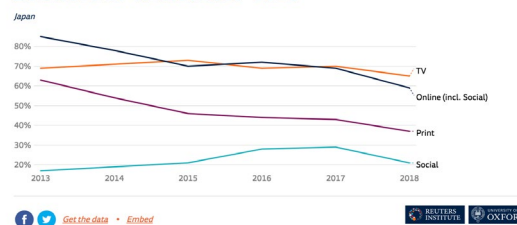
Pew Research Center
<https://pewrsr.ch/2rsoHtb>

SOURCES OF NEWS: 2013–2018



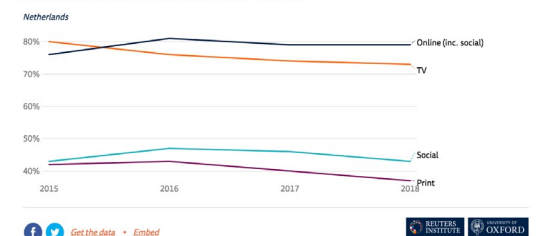
Reuters Institute Digital News Report 2018 -
<http://www.digitalnewsreport.org/>

SOURCES OF NEWS: 2013–2018



Reuters Institute Digital News Report 2018 -
<http://www.digitalnewsreport.org/>

SOURCES OF NEWS: 2015–2018



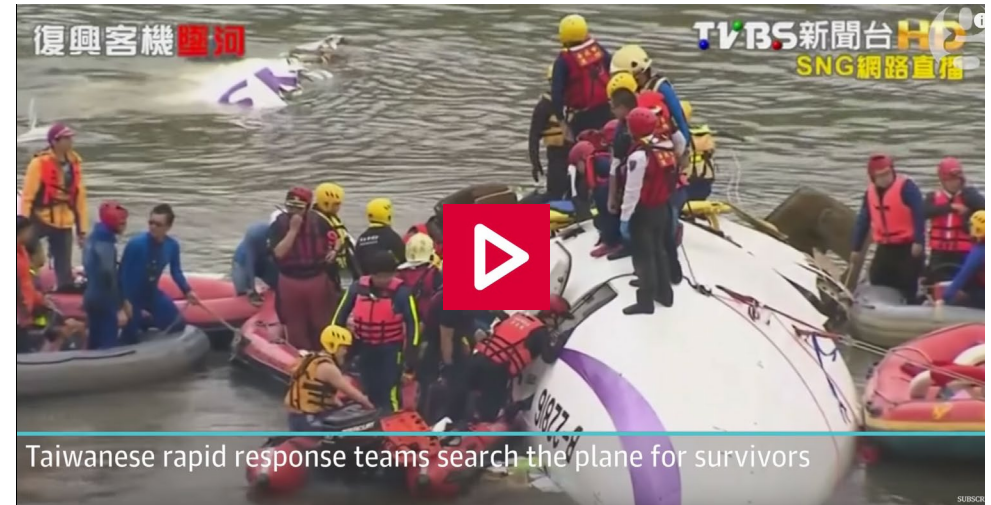
Reuters Institute Digital News Report 2018 -
<http://www.digitalnewsreport.org/>

How do we get to see visual stories?

Some of the most significant news pictures and stories have been made by people who are not professional visual journalists. With the billions of camera phones now in the hands of citizens around the world, this will only increase.



This photo was taken by US astronaut Bill Anders on Christmas Eve 1968 as the Apollo 8 spacecraft rounded the dark side of the moon for a fourth time. When Earth came up over the horizon, Anders scrabbled for his Hasselblad camera and started clicking. [See more](#)



Taiwanese rapid response teams search the plane for survivors

Daschcam footage from a passing car records the crash of TransAsia Airways flight GE235 near Taipei, Taiwan, 4 February 2015.



Detainee with bag over head, standing on box with wires attached, Abu Ghraib prison, Iraq, 11:01 p.m., Nov. 4, 2003. This is one of Staff Sgt. Ivan Frederick's photographs of the prisoner later identified as Abdou Hussain Saad Faleh standing on the box with wires attached to his left and right hand. All caption information is from U.S. Army / Criminal Investigation Command (CID) materials.

How do we get to see visual stories?

In addition to changing the mode of distribution and the relationship to the audience, the internet has also made new ways of visual storytelling possible. Interactive formats are designed to create an innovative and immersive experience and use the internet for their essential structure. The user interacts with visuals, animation, graphics, illustrations, sound or text in ways that are only possible online. These productions are recognized in the World Press Photo Digital Storytelling Contest.



© *Flint is a place*, Zackary Canepari,
awarded Outstanding Long-
Term Project with Experimental
Approaches in the 2019 Digital
Storytelling Contest. [Watch](#)



© *Marielle and Monica*, Fábio Erdos/
The Guardian, awarded 3rd prize in
the Long category of the 2019 Digital
Storytelling Contest. [Watch](#)

How are these visual stories made?

Behind each visual story on our website and in our exhibition, there is a long journey from idea to execution and display. A large number of decisions have to be taken by individuals and organizations for these stories to be visible to you. Together these stages in the journey reinforce the understanding of photography and digital stories as a social construction producing visual representations of the world.



How are these visual stories made?



→ Conception

All visual stories begin with an idea. An editor or visual journalist chooses, from all the possible topics in the world, to focus on one. That choice could also be influenced by the budget available to produce a story.

They could choose that idea themselves, especially if they are a freelancer.

Freelancers can also be commissioned to cover a story that a media organization, a company, a charity, an NGO, or an international institution wants to be reported. A commission is an assignment where the topic, approach and payment is agreed.

Media organizations can employ staff photographers and producers whom they send out to cover events or issues, though the numbers of such staff have declined substantially in recent years.

Media organizations can also have arrangements with “stringers”, freelancers in particular places around the world whom they assign when necessary.

Companies, a charities, NGOs, or international institutions can also employ staff or use “stringers” whom they assign. In organizations employing staff or using “stringers”, an editor in that organization will decide on the assignment.

Decisions about who does the assignment have to be made. Will the visual journalist’s identity (age, nationality, gender, race) be considered? Will it be undertaken by a local visual journalist already in place or an international photographer or producer who has to travel to the location?

The time to do an assignment can vary greatly. It could be very short (a day or less) if all this required is a small number of pictures of a person or event. It could be very long (three years or more) if it is a project requiring detailed investigation.

Assignments and projects differ greatly depending on their purpose. Is the assignment just to show what happened at a particular time and place? Is it to make a complex social issue visible? Is it to advocate for a particular position and prompt action? Is it focusing on problems or also covering solutions?

How are these visual stories made?



→ Making

Once an idea becomes an assignment or project, the next set of decisions involves how it will be made. All photography involves a series of creative choices.

Is the story best shown through still or moving images?

Will it be produced digitally or made with film?

What equipment will be used? Different cameras and lenses can achieve particular effects, and varying aperture and exposure settings can record the scene in different ways. Altering ISO settings and the use of flash lighting enables less visible situations to be recorded.

Will it be shown in color or black and white?

Will it be presented with other types of information (text, infographics, etc.)?

→ Editing

In making an assignment or project, a visual journalist will create much more material than ends up in the final story. Sometimes thousands of pictures are made and only ten are chosen, or hours of recorded video are cut to under 30 minutes. That choice requires selection through editing.

This is done either by the visual journalist alone or by an editor.

Editing can be a collaborative process between visual journalist and editor, or the editor makes the selection alone.

There can be more than one editor in different organizations making the choice, as when a visual journalist submits pictures to a news agency, they make a selection to sell some, and the media organization that buys them makes a selection to publish some.

How are these visual stories made?

Conception

Making

Editing

Publication

Contests entry

Judging

Verification

Awarding

Curating

→ Publication

If an assignment is commissioned by an organization, then publication in that organization's outlets are part of that commission. If a freelancer is pursuing a project of their own making, they can publish their work on their own website or social media feed.

If they want to publish elsewhere, they will have to pitch their project to various publishers so it can be seen by an audience. In a pitch, freelancers have to excite editors and curators with their story, and consider the outlet they are aiming for:

Is it intended for online publication?

Will it be printed in a magazine or book?

Will be shown in an exhibition or at a festival?

→ Contests entry

For stories to have a chance of appearing as winners on our website, in our annual exhibition or our yearbook, a photographer, producer or their representative have to take the choice to enter them into our contests.

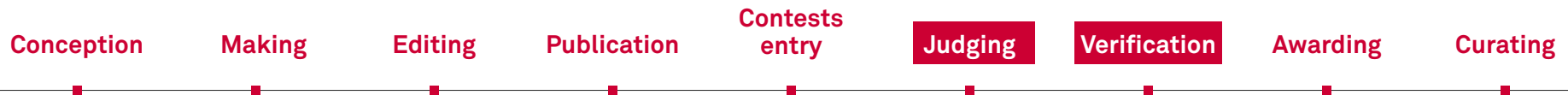
The contests are open to all and free to enter.

In 2019 more than 5,000 professionals from 128 countries submitted 78,801 pictures and 300 digital productions.

In the 2019 Photo Contest 80.7% of entrants identified as male, 19% as female, and 0.3% as other.

In the 2019 Digital Storytelling Contest 57% of entrants identified as male and 43% as female.

How are these visual stories made?



→ Judging

The criteria for judging entries is a combination of news values, journalistic standards, and the visual journalist's creativity and skills.

The judging process for the 2019 Photo Contest involved 17 experts in four specialized juries and a general jury, and took place in several rounds in January. The photo contest has eight categories and two major awards.

The judging process for the 2019 Digital Storytelling Contest involved a screening panel and a jury of seven experts, and took place in several rounds in February. The Digital Storytelling Contest has three categories and two major awards.

→ Verification

Photography is always a social construction that makes a particular representation of the world. It is always the product of the series of choices and decisions laid out here.

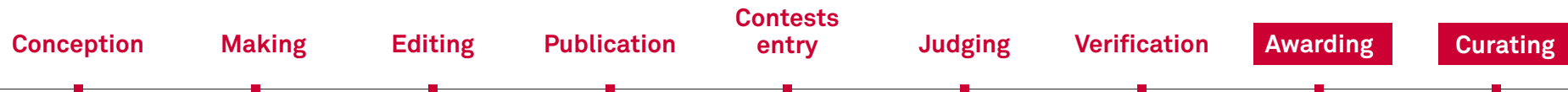
When we want pictures to record and inform us of the events, issues, people, and viewpoints in our world, there are limits to how pictures can be made, and the accuracy and fairness of the pictures have to be checked and verified.

The World Press Photo Contest rewards pictures that are visual documents, providing an accurate and fair representation of the scene the photographer witnessed.

The World Press Photo Contest has a code of ethics, entry rules, and guidance on manipulation that sets out what is not acceptable

Winning photos cannot mislead the audience through staging or manipulation. Winning photos are verified through a four stage process that checks images files, captions and the story - see details [here](#).

How are these visual stories made?



→ Awarding

43 winning photographers and 9 winning productions.

In the 2019 Photo Contest there are 43 winning photographers (29 men, 14 women) from 25 countries

In the 2019 Digital Storytelling Contest there are 9 winning productions from 9 different countries, 53% of them made by women and 47% made by men (represented by main visual journalist)

→ Curating

After the juries select the winners of the contests, all the winning picture and productions are published on our website.

For the 2019 winners there are 312 pictures in total on the website.

The World Press Photo annual exhibition is then designed by curators who select a sample of each winners' work to show.

There are over 150 pictures in the exhibition

Beginning in 1962 World Press Photo has published an annual yearbook with a selection of the winners' pictures.

The 2019 book has 189 pictures.

Visual thinking: questions from the stories

Photographs and digital stories can be interpreted in many ways, and every picture and story we display can lead to different understandings.

We have selected these individual stories from our exhibition as examples that pose questions important for visual journalism, visual storytelling, and the work of the World Press Photo Foundation.

Why is press freedom important?

Making, publishing, and seeing visual stories depends upon a series of freedoms - freedom of expression, freedom of inquiry, and freedom of the press. All the steps described in the section above on how visual stories are made depend on these freedoms.

There are many places in the world where these freedoms do not exist. Even in countries regarded as open, these freedoms are often under threat and cannot be taken for granted. The threats to press freedom take many forms:

- Killing and imprisonment of journalists (in 2018, 78 journalists were murdered - Jamal Kashoggi was one of them - and 326 were imprisoned for their work)
- Harassment of journalists through physical intimidation
- Hostility by political leaders towards the practice of journalism and attempts to undermine the legitimacy of reporting
- Restricting journalists visas so they cannot access certain areas to cover issues
- Deliberate spread of disinformation and misinformation designed to overwhelm accurate reporting
- Misuse of laws (such as obscenity laws, tax laws, etc.) to harass media organizations
- Internet shutdowns by governments seeking to limit citizens' access to information
- Algorithms used by social media companies to determine what citizens see in their feeds
- Removal of content by social media companies applying broad censorship policies
- Concentration of corporate media ownership reducing the number of outlets and views
- Lack of revenue to support critical and investigative journalism



An unidentified man tries to hold back the press as Saudi investigators arrive at the Saudi Arabian Consulate in Istanbul, Turkey, amid a growing international backlash to the disappearance of journalist Jamal Khashoggi. 15 October 2018. © Chris McGrath, Australia, Getty Images.

Why is press freedom important?

Chris McGrath's photo of the media in Istanbul symbolizes some of these issues. A critic of the Saudi regime, Jamal Khashoggi had been missing since entering the consulate on 2 October to obtain documents. After weeks of rumor and false information, Riyadh announced that Khashoggi had been killed accidentally during an altercation. Turkish authorities and the CIA claimed he had been murdered by Saudi intelligence operatives, working under high Saudi authority.

Questions

What do you think are the biggest dangers to freedom of expression, freedom of inquiry, and freedom of the press?

Is there freedom of expression, freedom of inquiry, and freedom of the press where you live?

How do you think the press should best use its freedom?



© Chris McGrath, Australia, Getty Images.

+ More information

See the [2018 World Press Freedom Index](#).

See the [2019 Photo Contest jury speak](#) about the reasons for selecting Chris McGrath's photograph.

[Read more](#) about the photograph.

Why tell a story in an interactive experience?

The Last Generation

The Last Generation is a new way of visual storytelling - an interactive production - that is made possible by the rise of the internet, as explained in the section above on how we get to see visual stories.

This production tackles climate change through the stories of three children in The Marshall Islands who face losing not just their homes but their entire nation to rising seas. The Marshall Islands is a chain of low-lying coral uplifts halfway between Hawaii and Australia that is home to more than 50,000 people, with nearly half of them under the age of eighteen. Scientists predict that if the global temperature rise is not contained, the islands could become uninhabitable within the lifetime of the children living there today. The film's young protagonists—9-year-old Izerman, 14-year-old Julia and 12-year-old Wilmer—draw us into the importance and urgency of what is at stake.



The Last Generation. Frontline/The GroundTruth project. FRONTLINE: Writers/producers: Michelle Mizner, Katie Worth | Executive Producer: Raney Aronson-Rath | Managing editor: Andrew Metz | Director of digital video: Carla Borras | Senior digital designer: Dan Nolan | Developer: Ly Chheng | Interactive editor: Chris Amico | Digital editor: Jason Breslow | Story editor: Lauren Ezell | Series associate producer: Amy Gaines. The GroundTruth Project: Executive producer: Charles M. Sennott, Beth Murphy | Senior editor: Marissa Miley | Digital editors: Rachel Rohr, Qainat Khan.

Why tell a story in an interactive experience?

Questions

How does The Last Generation differ from other climate change stories you have seen?

What different visual elements does The Last Generation contain, and how do they add to the narrative?

How is the project interactive, and how does its interactivity enhance the story?

+ More information

See the [2019 Digital Storytelling Contest jury speak](#) about their nominees for the World Press Photo Interactive of the Year and the World Press Photo Online Video of the Year.



The Last Generation. FRONTLINE/The GroundTruth project.

How can complex issues be photographed?

Male Rape

Mary F. Calvert's picture comes from her long-term project on sexual violence. During a boot camp, Ethan and fellow recruits were ordered to walk naked through a communal shower while pressed together. Ethan reported the incident, but was harassed by the other men for doing so. Nightmares and panic attacks later forced him to resign. Recent Defense Department figures show sexual assault in the US military to be on the increase. Servicemen are less likely than women to report sexual trauma, fearing retaliation or stigma.

Questions

As complex issues (e.g. sexual violence, climate change, economic inequality) occur in many places over a long time, and often involve things that cannot be seen directly, how can they be visualized?

Is showing the face of a survivor (with their consent) the best way to picture these issues?

Does the fact Calvert is a female photographer have an impact on how she tells this story?



Former US marine Ethan Hanson bathes at home in Austin, Minnesota, USA, after a sexual trauma experienced during his military service left him unable to take showers. © Mary F. Calvert, United States.

How can people and places be accurately and fairly represented?

Akashinga - the Brave Ones.

The representation of people and place in visual stories from African countries has historically been controversial, with many images over the years focusing exclusively on problems and replicating colonial understandings.

In contrast, Stirton has chosen to photograph the Akashinga ('The Brave Ones'), a ranger force established as an alternative conservation model. It aims to work with, rather than against local populations, for the long-term benefits of their communities and the environment. Akashinga comprises women from disadvantaged backgrounds, empowering them, offering jobs, and helping local people to benefit directly from the preservation of wildlife. Other strategies—such as using fees from trophy hunting to fund conservation—have been criticized for imposing solutions from the outside and excluding the needs of local people.



Petronella Chigumbura (30), a member of an all-female anti-poaching unit called Akashinga, participates in stealth and concealment training in the Phundundu Wildlife Park, Zimbabwe. June 2018. © Brent Stirton, South Africa, Getty Images.

How can people and places be accurately and fairly represented?

Questions

How much are the images of particular places determined by pictures in the media?

How can we know if representations of people and places are accurate and fair?

Does the fact Stirton is a male photographer have an impact on how he tells this story?

+ More information

See the [2019 Photo Contest jury speak](#) about the reasons for selecting Brent Stirton's photograph.

[Learn more](#) about the photograph.



© Brent Stirton, South Africa, Getty Images.

Why are there graphic images of death and violence?

The Death of Michael Nadayo

The World Press Photo Foundation's purpose is to connect the world to the stories that matter – sometimes that requires presenting difficult stories which offer important insights about our world.

Photographs of violence and suffering are sometimes, rightly, criticized for their representation of the world. Scrutinizing these representations is important, and visual journalists should avoid stereotypes, consider whether graphic imagery is necessary, and, where possible, ensure they have obtained the consent of those pictured.

However, we believe this scrutiny must not become a desire to avoid looking at some of the world's most difficult moments. The photographers who are part of the exhibition make their pictures and stories because they want us, the global audience, to have these perspectives. The photographers are recognized for helping us see.

Ezra Acayan's picture provides a disturbing insight into the anti-drug offensive President Rodrigo Duterte began after taking office in June 2016, repeatedly ordering increased attacks against suspects. Amnesty International reports that this led to human rights violations, including extrajudicial killings by both civilians and police. A spokesman for the Philippine Drug Enforcement Agency said the campaign had led to 5,050 deaths by December 2018, with Human Rights Watch citing over 12,000. In June, 38 UN member states called on President Duterte to end the killings and probe the causes of the drug war.



The body of Michael Nadayo lies in the street after he was shot dead by unidentified men in front of mourners at a wake, in Quezon City, Philippines, on 31 August 2018. © Ezra Acayan, Philippines.

Why are there graphic images of death and violence?

Questions

Do we need to see difficult pictures to understand what is happening in the world?

What issues need to be considered before a graphic picture is published?

Does the choice of publication platform - for example, Instagram, a newspaper, or an exhibition - change how difficult pictures are chosen and viewed?

What would be the effect of never seeing difficult pictures?

+ More information

Ezra Acayan speaks about these issues in [this article](#) and [this video interview](#).

Read [Beautiful Deaths: On acknowledgement, narrative, and the representation of death in photography](#), by Colin Pantall.

Watch presentations from [The Ethical Image](#), a World Press Photo Foundation Explore event.

Learn about the [#MyLastShot campaign](#) in the US, where school students, believing that graphic pictures could change the gun control debate in America but that the media censors them, are giving prior consent with a pledge that "In the event I die from gun violence please publicize the photos of my death."



© Ezra Acayan, Philippines.

Can stories focus on solutions as well as problems?

Meet Bob

Jasper Doest makes stories documenting the interactions of humans with the environment. In this ten picture narrative, Doest focuses on Bob, a rescued Caribbean flamingo, that lives among humans on the Dutch island of Curaçao.

Bob was badly injured when he flew into a hotel window, and was cared for by Odette Doest who runs Fundashon Dier en Onderwijs Cariben (FDOC), a wildlife rehabilitation center.

During Bob's rehabilitation, Odette discovered that he had been habituated to humans, and so would not survive if returned to the wild. Instead, he became an 'ambassador' for FDOC, helping to educate local people about the importance of protecting the island's wildlife. As a character that celebrates the foundation's work, Bob helps the FDOC present their work in an accessible away to the community.

Odette is Jasper's cousin, and Jasper is now producing a book on Bob to help the FDOC with fundraising.



Veterinarian Odette Doest has built a saltwater pool for rescued birds such as Bob the flamingo at her home on the Caribbean island of Curaçao. © Jasper Doest, Netherlands.

Can stories focus on solutions as well as problems?

Questions

How does having a character help a story to be engaging?

Is there a place for humor in presenting serious issues to the audience?

What effect does a story presenting solutions have on the audience?

+ More information

Hear [Odette Doest speak](#) about her work with [FDOC](#) on Curaçao.

Read [Why it's time for visual journalism to include a solutions focus](#), by David Campbell.

[Learn more](#) about the series.



Bob the flamingo accompanies veterinarian Odette Doest on a visit to the Dr Albert Schweitzer School in Willemstad on the Caribbean island of Curaçao, to educate children about flamingos and their habitat. © Jasper Doest, Netherlands.

What determines the meaning of a picture?

Crying Girl on the Border

The meaning of John Moore's picture has been the subject of debate since it was first published in the international media. In an interview with the [Washington Post](#), Moore said the picture "is a straightforward and honest image" showing a "distressed little girl" whose mother was being searched by border officials:

"I believe this image has raised awareness to the zero-tolerance policy of this administration. Having covered immigration for Getty Images for 10 years, this photograph for me is part of a much larger story...The image showed a moment in time at the border, but the emotion in the little girl's distress has ignited a response. As a photojournalist, my job is to inform and report what is happening, but I also think it is important to humanize an issue that is often reported in statistics."

Moore made many pictures in the last year about immigration, and the particular picture that won this year's World Press Photo of the Year award was just one of a number showing Yanela Sanchez and her mother. A selection of Moore's pictures [can be seen on the Getty Images website](#).

The debate about Moore's picture came after Time magazine ran a cover story on migration at the US southern border. One of Moore's picture was used in that article, and Time had to correct its original caption: "The original version of this story misstated what happened to the girl in the photo after she [was] taken from the scene. The girl was not carried away screaming by U.S. Border Patrol agents; her mother picked her up and the two were taken away together."



Honduran toddler Yanela Sanchez cries as she and her mother, Sandra Sanchez, are taken into custody by US border officials in McAllen, Texas, USA. 12 June 2018. © John Moore United States, Getty Images.

What determines the meaning of a picture?

Time magazine also made a cover illustration with Yanela Sanchez facing Donald Trump. Time's cover was constructed by its designers, and took the image of Sanchez from another of Moore's pictures, without Moore's involvement. Once the fact that Sanchez and her mother were not separated at the border became known, conservative media outlets in the United States called Moore's photograph "fake news." On 22 June Time defended their cover:

"The June 12 photograph of the 2-year-old Honduran girl became the most visible symbol of the ongoing immigration debate in America for a reason: Under the police enforced by the administration, prior to its reversal this week, those who crossed the border illegally were criminally prosecuted, which in turn resulted in the separation of children and parents. Our cover and our reporting capture the stakes of this moment."

The background to Moore's picture is that immigrant families had rafted across the Rio Grande from Mexico and were then detained by US authorities. Sandra Sanchez said that she and her daughter had been traveling for a month through Central America and Mexico before reaching the US to seek asylum. The Trump Administration had announced a 'zero tolerance' policy at the border under which immigrants caught entering the US could be criminally prosecuted. As a result, many apprehended parents were separated from their children, often sent to different detention facilities. After this picture was published worldwide, US Customs and Border Protection confirmed that Yanela and her mother had not been among the thousands who had been separated by US officials. Nevertheless, public outcry over the controversial practice resulted in President Donald Trump reversing the policy on 20 June.



© John Moore United States, Getty Images.

What determines the meaning of a picture?

Questions

Can single pictures show the context of an issue?

Does the photographer's intention determine the meaning of a picture?

How does a particular picture become a symbol of a larger issue?

+ More information

See the [video interview](#) with Denis Javier Varela Hernández, father of Yanela Sanchez.

See a [selection of John Moore's photographs](#) from his ten year immigration project.

See the [2019 Photo Contest jury speak](#) about the reasons for selecting John Moore's photograph.

[Learn more](#) about the photograph.

What do the credits tell me?

Under each photograph or production on our website or in our exhibition there is credit information that tells you something about how the photographer or producers work and who the story was made for. For photographs, we provide the photographer's name, nationality, agency or publication. For digital productions, which are made in teams, the credit in the exhibition and book is the story title and a general credit for the organizations that produced it. On the website, we list all members of the production team.

Thomas P. Peschak, Germany/South Africa, National Geographic - Thomas has dual nationality, and is a National Geographic photographer.

Brent Stirton, South Africa, Getty Images - Brent is a photographer contracted to Getty Images, from South Africa.

Pieter Ten Hoopen, Netherlands/Sweden, Agence VU/Civilian Act - Peter has dual nationality, and is a member of Agence VU and a new consultancy for NGOs, Civilian Act.

Mary F. Calvert, United States - With no agency or publication mention, this shows Mary is a freelance photographer from the United States.

The Last Generation, FRONTLINE/The GroundTruth Project. This production has a large team:

FRONTLINE : Writer/producer: Michelle Mizner; Writer/producer: Katie Worth; Executive producer: Raney Aronson-Rath; Managing editor: Andrew Metz; Director of digital video: Carla Borrás; Senior digital designer: Dan Nolan; Developer: Ly Chheng; Interactive editor: Chris Amico; Digital editor: Jason Breslow; Story editor: Lauren Ezell

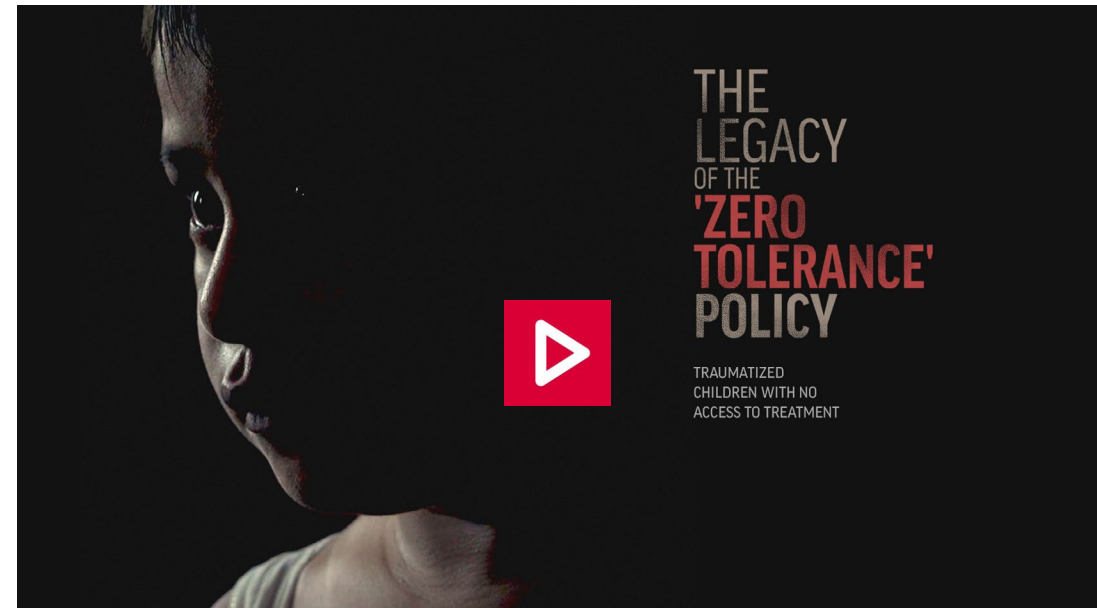
Series associate producer: Amy Gaines | THE GROUNDTRUTH PROJECT: Executive producer: Charles M. Sennott; Executive producer: Beth Murphy; Senior editor: Marissa Miley Digital editor: Rachel Rohr; Digital editor: Qainat Khan

How can video give more understanding to an issue?

The Legacy of the 'Zero Tolerance' Policy: Traumatized Children With No Access to Treatment

The Legacy of the 'Zero Tolerance' Policy is another example of new ways of visual storytelling made possible by the rise of the internet, as explained in the section above on how we get to see visual stories. This production covers the same issue as John Moore's photograph of Yanela Sanchez, but through a different medium. It focuses on Adayanci Pérez, one of more than 2,500 children who were separated from their parents at the US-Mexico border as part of Donald Trump's 'Zero Tolerance' policy. The six-year-old Guatemalan girl was away from her family for three-and-a-half months, and before being allowed to return to her family in Guatemala she was diagnosed with acute trauma and post-traumatic stress disorder. This film shows the reality of the policy's legacy, and gives a voice to those who are not always heard.

The director, Almudena Toral, reported that after the film was broadcast, people were moved by the story and funds were raised to make it possible for Adayanci to receive much needed therapy.



The Legacy of the 'Zero Tolerance' Policy: Traumatized Children With No Access to Treatment. Univision News Digital. Director/cinematographer/editor: Almudena Toral | Reporters/producers: Lorena Arroyo, Cindy Karp | Co-editor: Andrea Patiño Contreras | Graphics: Mauricio Rodríguez Pons.

How can video give more understanding to an issue?

Questions

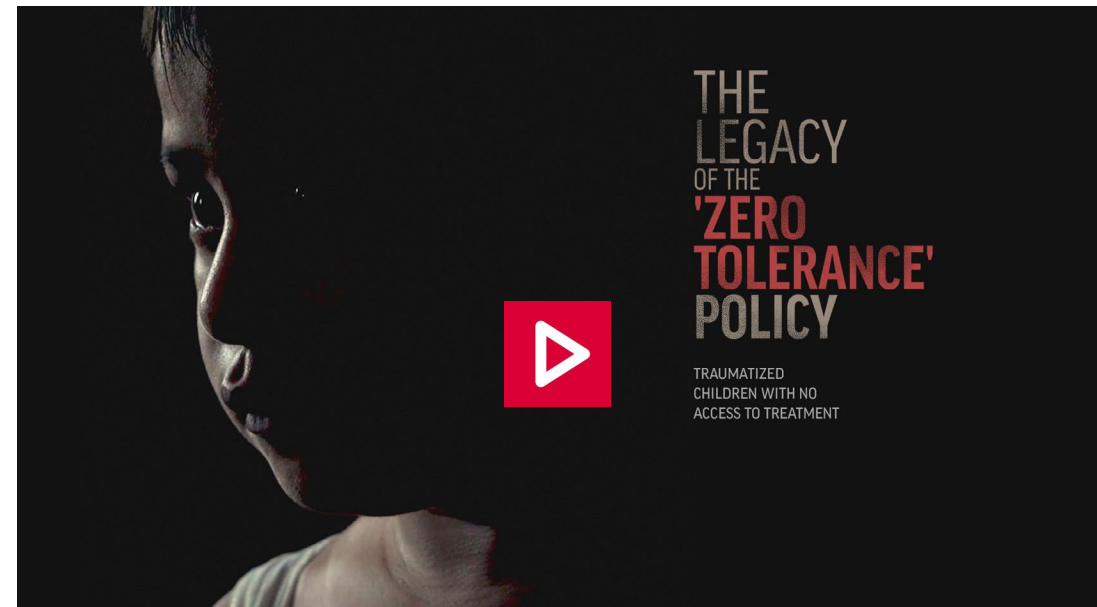
Why use moving images (video) rather than still images (photography) to tell this story?

Who tells the story and how does hearing their voice change our understanding of the issue?

Do you think the format of this story lead to the charitable response and, if so, how?

+ More information

See the [2019 Digital Storytelling Contest jury speak](#) about their nominees for the World Press Photo Interactive of the Year and the World Press Photo Online Video of the Year.



The Legacy of the 'Zero Tolerance' Policy: Traumatized Children With No Access to Treatment. Univision News Digital.

How can a personal story give us insights into the world?

The House That Bleeds

Yael Martínez's story "The House That Bleeds" is a long-term project with 30 pictures. Made between 2013 and 2018 the project reports on some of the more than 37,400 people in Mexico who have been categorized as 'missing' by official sources. The vast majority of those are believed to be dead—victims of ongoing violence that has claimed more than 250,000 lives since 2006. These disappearances are the source of lasting psychological trauma for families left behind.

Martínez's story is made from a personal perspective. In 2013, one of the photographer's brothers-in-law was killed and another two disappeared. This led him to collaborate with his own family to make the pictures. He decided to document their psychological and emotional fracture to give a personal account of all the families' despair and sense of absence that accrues over time.

This personal story is set in a social context. The violence that affected Martínez's family has its roots in the war on Mexico's powerful drugs cartels instigated by President Felipe Calderón during his 2006–2012 term of office, and continued by his successor, Enrique Peña Nieto. This has led to a catastrophic rise in murder rates and in the number of unsolved disappearances, which is aided by corruption and impunity. President Nieto promised an end to violence, but although homicides declined, authorities seemed unable to restore the rule of law or make much progress in the struggle against cartels, especially in the states of Sinaloa and Guerrero.



Digno Cruz, the photographer's wife's grandfather, cries at home in Taxco, Guerrero, Mexico, while talking about his missing grandsons. © Yael Martínez, Mexico.

How can a personal story give us insights into the world?

Questions

Is a personal story on a social issue different from the perspective of an international journalist and, if so, how?

What ethical issues should a visual storyteller consider when collaborating with their own family?

What are the different ways a personal perspective could affect the accuracy of a story?

+ More information

Yael Martínez was a participant in World Press Photo's Masterclass Latin America in 2015. He was selected in World Press Photo's [6x6 Global Talent Program](#) (North America and Central America edition) in 2018.

[Learn more](#) about the series.



© Yael Martínez, Mexico.

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World Press Photo Foundation

Haarlemmerweg 4, 1014 BE Amsterdam

communications@worldpressphoto.org | +31 (0)20 676 6096 | worldpressphoto.org